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Part 2

PHONYCORD



IN BRITAIN

SYMPOSIUM[®]

RECORDS

The Symposium Phonograph

A new and revolutionary design of cylinder machine is to be produced very shortly.

In this design the cylinder is mounted so as to minimise any risk of damage by cracking and it is played with a very small stylus pressure.

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To keep the cost down to a limit of £500, only a precise number of instruments will be built.

It was intended to close the order book at the end of 1992 but as it happens orders can still be accepted for a short while whilst the final details of the production run are arranged.

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Nipper's Bit

It is always nice to know that bargains are still to be had, at an obscure west of England auction recently one of our subscribers was prepared to bid £2,500 for a sight unseen original tinfoil machine still packed away in its case. Unfortunately for him, a well known London dealer who had had sight of the machine, was prepared to bid £2,600 and got it, no one else in the room was in the bidding. I am now reliably informed that the machine has quickly found a new home with a deserving collector in this country.

If you've heard rumours about four records by Emma Albani (personal test pressings complete with a letter of authenticity by her son) turning up in the Midlands 'junked' almost, I can confirm that the story IS true. TMR's Master was the very first 'media person' to be told the tale! When the time is ripe and the CD with these rarities is due to be released Master will reveal all. Including of why he cursed the application of Sod's Law!

The advert below was seen in a local free paper. Master tells me that he believes that the soprano in question may have been a saxophone and not the female variety. Pity, I would have liked to have met her.



Another advertisement spotted is being run by the makers of WD-40, the aerosol lubricant - "Restores those vintage 78's and long playing records. Sounds strange? Just squirt WD-40 on those old grooves and listen to the difference it makes." I have absolutely no comment to make about this suggestion, does anyone have any practical observations or experience of this idea?

Master tells me that he is very pleased to meet many of our readers at the various fairs and bazaars we attend. It is always nice to be able to put a face to the name which otherwise would be merely a sticky label on the next envelope. I must tell you something though, Master has a terrible memory for names (you should hear what I get called sometimes) so if you pop to the stall at anytime please don't feel shy about reminding Master of your name. It's his age really: they shoot horses don't they?

Talking of the names that Master calls me from time to time reminds me that at one time I was always called to heel by a whistle (not a mechanical one, but by Master blowing through his lips). It seems to me that no one whistles any more. Similarly when did you last hear spontaneous singing or humming in the street? I write this having just wondered who bought all those whistling records recorded by Chas. Cooper and others in the twenties and thirties. More to the point, I read in the news letter from my American cousin's friends in Michigan, between April 23 and 25 the US National Whistlers Convention is to be held in North Carolina. Featuring a school for whistlers, competitions, concert and banquet. Apart from the guy who gets those stupid border collies to round up the even more stupid sheep on the TV programme 'One Man and His Dog' I can't see this country being represented in an International Whistlers' Competition. How do they judge a whistling match? I can't see the competitors performing in Lurex leotards in the manner of Torvil and Dean and being awarded points

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Subscriptions

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Back Numbers:

There is a limited quantity of back numbers for sale. Prices are as follows, but please note that not ALL editions are available, a SSAE (or \$1 bill) will ensure a list (and quotation for overseas mailings). Issues 1 - 47 are £1.00 each (US\$2), Issue 50 - £4 (\$10), 51 - 73 and issue 75 - £2 (\$5), Issue 74 (John McCormack discography) - £3 (USA readers MUST order this from Allen Koenigsberg 502 East 17th Street, Brooklyn, NY 11226). Issues from No. 76 to date - £2.50 (\$7). All prices quoted are inclusive of surface mail. (Air Mail quoted extra). Most back issues of Sounds Vintage are also available from TMR.

of 6 point 1 for interpretation, 5 point 7 for artistic content and 9 point 9 for volume. Perhaps a 'Eurovision Whistling and Humming Contest' could get the habit back in vogue. Roll out Katie Boyle for "Great Britain No Points, Grosse Bretagne Nil Point", and the winners pick up a recording contract for something that in a year's time no one will remember or be able to whistle or hum.

I'm a bit annoyed with Master this issue, there on page 2428 is a picture of a C-A-T! and doesn't it look suspiciously like that Fluffy curled up in front of the fire. I tell you it's about time my picture was in this column regularly; I'll have to see what I can do about it. NIPPER.

Junkshoppers' Column

Arthur Badrock and
Frank Andrews

The Phonycord Story part 2

Trying to unravel the story of Phonycord in Britain has proved extremely difficult. There are a certain number of facts and the rest is conjecture. We have been helped greatly by Steven and Edward Walker that well known family of record researchers. Steven has been swapping theories with us and at this late stage we cannot decide which theory, if any, is the correct one. We will give you the facts and the various possibilities and hopefully someone can supply some definite answers.

In the beginning

Claude B Yearsley, who previously had been a 'house' conductor for the Gramophone Company (for example - The Mayfair Orchestra) and more recently Recording Manager for The Metropole Gramophone Co., obtained the concession in Phonycord Records for Britain and its Colonies. Yearsley was to pay the German company advance royalties and a 25% share of his profits. He was also to use his own money as capital plus £10,000 from a Doctor W E Blake, described as a bone setter. The matrices were to be sent over by the German Artiphon Company and the British Phonycord records were to be pressed by the Decca Record Company who would join in the marketing promotion. The association with the Decca Record Company did not materialize and a re-assessment of the concession led to the formation of the British company.

Phonycord Limited

Incorporated on October 1st 1930, as company number 151077, with the rights to manufacture and sell the records also with rights in the German trademarks - The name Phonycord and the hand bending a record symbol. The fact that Goodson was also using this latter trademark in Britain does not seem to have bothered either company at this time. The nominal capital of the company was £22,000 (made up of 20,000 £1 preference shares and 40,000 ordinary one shilling shares.) Yearsley was one of three directors, the other two being Albert Thomae of Berlin, the inventor of the Phonycord process, and E Schmid of 18 Marienstrasse, Stuttgart.

The question of the manufacture of the British records still remained and an approach was made to Filmophone Ltd., the only other British company making coloured transparent flexible records. Apparently the Phonycord representatives were doubtful about the standing of the Filmophone Company and were not impressed with the quality of its product, so there was to be no joint ventures with Filmophone. Quite the contrary in fact.

Legal Action

On the 29th October 1930 before the Lord Chamberlain,

Justice Bennett, fifteen eminent counsel inspected records and publicity leaflets from both the Phonycord and Filmophone companies in order to determine Phonycord's claim that Filmophone had infringed copyrighted material used in their publicity leaflets. Mr Justice Bennet decided that the Filmophone artist had used the Phonycord leaflet as a model and granted a restraining injunction against the Filmophone Flexible Record Company.

Setting up

Initially the registered office for Phonycord Ltd., was given as Thurston House, Langham Street, London W1, the same address as given by Yearsley. The office was soon changed to 16 City Road, London EC and the trading headquarters address was at 24 Denmark Street, WC2. Yearsley seems to have functioned as Managing Director and possibly Musical Director with Victor Lloyd as his assistant and Sales Manager. Lloyd also previously worked for The Gramophone Company and had been responsible for introducing the Piccadilly record on to the market. A Miss Elliot was in charge of the copyright department.

We have no firm information of who actually manufactured the British Phonycord records. Until now it has been generally accepted that they were pressed by Artiphon in Germany, but were they?

Theory No.1

Phonycord had already abandoned ideas of having their records pressed by Decca or Filmophone. Let us suppose that they still wanted to have the records manufactured in Britain preferably by someone who could also supply some English recordings. The only likely candidate would be the Goodson Record Company which marketed flexible records made from a different substance 'rhodoid'. Could their presses have been used or adapted to produce Phonycords? (Some of the early British Phonycords have 'BRITISH MADE' stamped on them) - if not Goodson, who? Let us consider the Goodson possibility further. At this time Goodson were using a matrix series S100 for their own recordings. Phonycords bear a control number in a P100 series - the P prefix is dropped for a few British recordings by bands such as Tommy Kinsman's (according to common belief). However let us suppose that the P100 numbers were allocated by Goodson in order to differentiate Phonycord's stampers from their own and to give a simple method of storing the metal plates on the shelves: ie P100 next to S100, P101 with S101 and so on. As the 'mothers' were sent over by Artiphon bearing the Artiphon matrix/control numbers the local P100 could be allocated. Recordings made in England would also be given a P100 series matrix number. Under this theory the recordings on P77, P78, P79, P83 and so on would be recordings made in England and not recorded in Germany by visiting English artists as has previously been considered the case.

Goodson went bankrupt in December 1930 but some activities continued and under theory number 1 Phonycord would have continued to use the equipment. Goodson had reached S165 in its own matrix series. As soon as Phonycord reached P165 the main reason for having a different series disappeared. Phonycord could have continued to use the series, mainly with a P prefix. Occasionally and inadvertently they assigned a number without the P prefix using another [number engraving] cutter which had been with the equipment since it had originated with Worldecho (and which cuts numbers in the style one associates with Worldecho).

This situation continued from January to May 1931 when Phonycord folded.

Before we move to the second theory, let us consider the question of Jack Martin's Majestic Dance Band, which I am sure will eventually lead us to the answers we seek.

Jack Martin and His Majestic Dance Band

In the February 1931 Phonycord supplement attention is drawn to the issue of recordings by Jack Martin's Majestic Dance Band from the Hotel Majestic, St Annes on Sea, Lancashire. "Lancashire folk are only satisfied with the best. Hence they insist on a luxury hotel - the Majestic and a tip top band - Jack Martin's. Hear and enjoy one of Lancashire's most popular bands in your own home".

Fact: there was a Majestic Hotel in St Annes on Sea [now Lytham St Annes] and according to Ted Walker it was on the corner of St Annes Road West and The Promenade, opposite the the Town Hall, and was demolished after World War II, a block of flats now stands on the site.

Fact: Jack Martin, violinist and saxophone player, led a band at this hotel for several years. His was a well known band and he broadcast on the radio.

Fact: Ted Walker 'junked' a Jack Martin Phonycord record in St Annes, which I suggest is not simply a coincidence, given the rarity of these records.

Theory number 2

According to this theory ALL Phonycord records were pressed in Germany by Artiphon.

The Forbes and Rust book *'British Dance Bands on Record, 1911 to 1945'* (p652) repeats the view held by proponents of theory number 2 that the Phonycords were made by a German dance band in Germany. Those who believe this cite the fact that some German Phonycords issued in November 1930 used the name Jack Martin falsely as a pseudonym for American Grey Gull recordings and the use by British Phonycord is merely an extension of that. They also, and more convincingly, argue that the recordings sound more like German Artiphon recordings and certainly not like Goodson recordings. In addition the singer Cavan O'Connor has stated that he made 'experimental' recordings in Germany and he is the vocalist on the Martin sides.

As we know German Phonycord used other even more prominent British band leaders' names, presumably without their permission so that argument doesn't hold much weight. I find it difficult to accept that a company which had only just been involved in litigation against another company over the contents of its publicity leaflets would itself make such specific claims in its supplement if they were not true. The explanation that Jack Martin possibly allowed his name and details to be used on a product to be sold in this country on payment of a royalty stretches my credulity past breaking point.

The fact that one side of P84 and both sides of our 'test pressing' of P85 bear Artiphon control numbers tends to support the 'German' theory but Artiphon could well have processed the 'mothers' for all British pressings and presumably would have added their own control numbers. It is also possible that the band recorded at the North British Recording Company in Blackpool (the home of Majestic Records). We intend to seek information in the

St Annes area as the Jack Martin recordings hold the key. This theory holds that all Phonycord records bearing a control number with a P prefix are either re-numbered Berlin Artiphon recordings or re-numbered America Grey Gull masters. Those made by English artists eg P78, P79, P83 were recorded by the artists in Berlin. Some such as P84 and P85 were recorded by German artists and released under English pseudonyms. In January 1931 Phonycord took over the recording equipment and studios which Goodson had previously taken over from Worldecho. When Phonycord took over the Goodson equipment the Goodson matrix series had reached S165 and the Phonycord/Artiphon control series had reached P166 (what a coincidence!). Phonycord continued with the series using the rule that - if a master was bought in it was given a P prefix and the numerals cut using the Phonycord font; if it was their own recording it had no prefix and used the Goodson (originally Worldecho) font. Steven Walker believes that this master series continued on Lido, Trusound and possibly Empire as well as Phonycord.

Why start at P74?

There is another theory to consider before we get to the records themselves. The British Phonycord issues started at P74, a somewhat odd number at which to start a series. Because we can account for all control numbers from P100 up I think we can discount the possibility that issues P1 to P73 were scheduled and subsequently scrapped for some reason. We know of no other Phonycord series using the the numbers P1 to P73; which leaves us with Frank Andrew's theory. In the same way that Imperial started at 1000 and then went back to 819 to build up a catalogue using old stock recordings, Frank thinks that the plan was to fill P1 to P73 with general recordings from Artiphon and thus present the public with an extensive initial catalogue to choose from. This was possibly planned when the facilities of the Decca company were in the frame. Depending on whether Theory 1 or Theory 2 is the correct one it is possible that when it came to the launch, neither Artiphon nor Goodson had the pressing capacity to cope with the extra 73 issues, particularly if, as Steven Walker thinks, the Phonycord records took a long time to press.

The end of Phonycord

British Phonycord's final issues came out in May 1931, the company going into voluntary liquidation the same month. Creditors included Claude Yearsley (£14,875), Dr Blake (£6,938), Celluloid Fabrikaten of Germany (£3,927), Electromophon Co. (£3,000), Victor Lloyd (£263) and Phonycord GmbH (£73). The parent company Electromophon Schallplatten AG in Switzerland went into bankruptcy on 23 November 1931.

Some of the Phonycord metals were acquired by Piccadilly later in 1931 and the recordings were reissued on the Piccadilly label still bearing the P control numbers in the wax.



This advertisement for Phonycord Records appeared in
December 1930.

The COLOURED
FLEXIBLE
RECORD

➔ **PHONYCORD** ➔

NOW RELEASED!

*A Selection from the
FIRST SUPPLEMENT*

**THE TIERGARTEN
LIGHT ORCHESTRA—**

Selection: "King of Jazz." Pts. 1 & 2
Novelty: "The Rose-beetle goes
a-woeing"
A Toyshop Fable: "Soldier on the
Shelf"

ARTHUR CAVARA

(Tenor, Berlin State Opera)
Pagliacci: "Lache Bajazzo!"
Cavalleria Rusticana: "Siciliana"

PHONYCORD MILITARY BAND—

March: "Stars and Stripes"
March: "National Emblem"

MAX LINDEN (Light Baritone)

Tango: "Oh, Donna Clara!"
Ballad Fox-Trot: "Violet Eyes and
Cherry Lips"

CHARLES GRANTHAM

(Tenor, in Light Songs)
"My heart belongs to the Girl who
belongs to somebody else"
"Say a little Prayer for me"

BERNARD DUDLEY (Baritone)

"The Kiss Waltz"
"Am I in your thoughts?"

**JACK MARTIN'S MAJESTIC
DANCE BAND—**

Fox-Trot: "My Baby just cares for
me"
Fox-Trot: "A Girl Friend of a Boy
Friend of mine"
Fox-Trot: "Little White Lies"
Tango: "You ask the Marabu (he'll
tell you what to do)"

OCEANIC DANCE BAND—

Fox-Trot: "Dancing with tears in my
eyes"
Fox-Trot: "Nobody cares if I'm blue"

HARRY AND

FRANK MADISON

Duet: "If I had a Girl like you"

THE HARLEM FOUR

Quartet: "Around the Corner"

FRANK ROBESON, with Guitar—

"Naw! I don't want a be rich"
"So I joined the Navy"

JOE PEARSON (Comedian)

"Hunting Tigers out in Indiah!"
"I'd like to find the Guy that wrote
the Stein Song"

WARNING! The "Phonycord" Record is
the ONLY coloured, trans-
parent, flexible record so far produced which gives
a sound reproduction equal to a solid stock record,
and which is **GUARANTEED TO HOLD IT.**

The Public and Dealers are advised to insist on
seeing the name and trade mark "Phonycord"
on any coloured flexible offered to them.

2/6

10-inch
Double-sided



PHONYCORD LIMITED, 24, DENMARK STREET, LONDON, W.C.2

British Phonycord issues

Cat.	Issued	Matrix	Artiste(s)	Titles
P74	(11/30)	P112 P119	Tiergarten Light Orchestra	Soldier On The Shelf The Rose Beetle Goes A-Wooing
The copy owned by SW has no Trade Mark or country of origin, side 2 has an English vocal				
P75	(11/30)	P115 P116	Tiergarten Light Orchestra	'King of Jazz' Selection part.1 'King of Jazz' Selection part.2
Part 1: My Lover; A Bench In The Park (vcl Jack Plant); I Like To Do Things For You. Part 2: Music Hath Charms; Happy Feet; Song Of The Dawn (vcl Jack Plant). [Clearly an aural comparison with Jack Leon's Piccadilly 650 is needed!] Record states British Made				
P76	(11/30)	P100 P101	The Phonycord Military Band	Stars and Stripes -March (Sousa) National Emblem -March (Bagley)
Same as German Phonycord 465 'Military Band'. Both sides from American Grey Gull, mx. numbers 4050/4051. Original issue untraced. Some copies state British Made, some have the hand bending the record symbol.				
P77	(11/30)	P121-2 P122	Max Linden baritone, w. orch.	O Donna Clara (-) Violet Eyes and Cherry Lips (-)
Record states 'Patents granted or pending in all countries'. Some copies state 'Tango' and 'Ballad Foxtrot' respectively. Note that first side has what appears to be a hyphenated take number.				
P78	(11/30)	P124A P125A	Chas. Grantham tenor w. orch.	My Heart Belongs To The Girl Who Belongs To Somebody Else . Say A Little Prayer
P79	(11/30)	P113A P114A	Bernard Dudley baritone w. orch	The Kiss Waltz Am I In Your Thoughts
Presumably the same Bernard Dudley (real name) who recorded for Piccadilly from 1929 to 1931				
P80	(11/30)	P104 P105	Arthur Cavara tenor w. orch.	Lache, Bajazzo 'Pagliacci' Siciliana 'Cavalleria Rusticana'
Same as German Phonycord 37 (3648/3649), label states 'of the Berlin State Opera' Record bears the symbol of a hand bending a record				
P81	(11/30)	P126 P131	Frank Robeson	So I Joined The Navy Naw! I Don't Want-A-Be-Rich
These are Grey Gull masters 4104/4103 from July 1930 by Carson Robison, issued on Van Dyke 5120, 5117 respectively. In November 1931 these two sides were re-issued on Piccadilly 838 (P131A/P126A) as Leyland Franklin, hillbilly vocal with guitar.				
P82	(11/30)	P109 P130	Harry and Frank Maddison w. pno. The Harlem Four vocal quartet	If I Had A Girl Like You (-) Around the Corner (-)
1: From Grey Gull, mx. 4064 from May 1930. Original issue untraced, same as German Phonycord 487. Now that we have P82 we think this side is by Tommy Weir and Leroy Montesanto. Apart from the pianist, Andy Sannella is also audible on alto and clarinet. 2: Again an untraced Grey Gull recording. Despite the pseudonym this is a white group which sounds like The Buccaneers. No trade mark or country of origin.				
P83	(11/30)	P117-2 P118	Joe Pearson, comedian w. orch.	I'd Like To Find The Guy That Wrote The Stein Song. Hunting Tigers Out In Indiah
SW thinks this is possibly Jack Charman. No trade mark or country of origin.				
P84	(11/30)	P141A P142A 11827	Jack Martin's Majestic Dance Band	My Baby Just Cares For Me foxtrot A Girl Friend Of A Boy Friend Of Mine foxtrot
Unusually the wax of the 2nd side shows the Artiphon matrix/issue number.				
P85	(11/30)	P137A P138A	Jack Martin's Majestic Dance Band	Little White Lies. foxtrot (-) You Ask The Marabu. tango (-)
AB has an unnumbered test pressing of P85 with P137 11835X /P138A 11836X in the wax. Vocals are by Cavan O'Connor				

- P86** (11/30) P108 Oceanic Dance Band Dancing With Tears In My Eyes. foxtrot (—)
P129 Nobody Cares If I'm Blue. foxtrot (—)
1: From Van Dyke 81880 (4070) Sam Lanin and His Orchestra, the featured trombonist has been listed as Miff Mole.
2: Grey Gull mx. 4093 from a May 1930 session whose American and English issues came as by The Golden Gate Syncopators. Vocal is by Irving Kaufman. It does not sound like the usual Grey Gull studio group. No Trade Mark or country of origin.
- P87** (11/30) P107 Oceanic Dacne [sic] Band Just Like A Story Book. foxtrot
P127 Oceanic Dance Band I'm In The Market For You. foxtrot
1: Grey Gull mx 4044 from Van Dyke 81878 Frank Novak and his Music
2: Grey Gull mx 4043 from Van Dyke 81879 Frank Novak and his Music
Some copies have the first artists' credit spelled correctly
- P88** (11/30) P128 Oceanic Dance Band On The Sunny Side Of The Street. foxtrot
P132 Upoluan Islanders (Hawaiian) When It's Springtime In The Rockies
1: Possibly Grey Gull mx 4076 from Van Dyke 81890 as Southern Rhythm Makers, also issued here on Goodson 240 as University Syncopators
2: Possibly Grey Gull mx 4072, original issue untraced but known on Australian Angelus 3298 as by The Four Hawaiian Deuces.
- P89** (11/30) P110 El Aguila de Mexico, marimba orch. Madrid -paso doble.
P111 Plegría -tango
Same as German Phonycord 267 (11113 / 11114) under the same name, which gives the vocalist on second side as R Guerrini. Almost certainly will turn out to be the same coupling as Piccadilly 784 (issued July 1931) labeled as by the Saragossa Tango Orchestra.
- P90** (2/31) P102 Andy Sanella saxophone solo w. pno. Valse Marguerita
P103 I Need You More Each Day
Grey Gull mxs. 3977/4065. The same as German Phonycord 479. Mx 3977 on Madison 6012 as Venetian Waltz. 4065 untraced on Grey Gull. Pianist on first side, and possibly second side, is Frank Banta.
- P91** (2/31) P157A The Tiergarden Symphony Orch. Maid Of The Mountains -selection Pt.1
P158A Maid Of The Mountains -selection Pt.2
(Fraser-Simson).
Pt.1: There's No Day Like Today vc; Love Will Find A Way/Over Here And Over There; A Paradise For Two vc;
Pt.2: A Batchelor Gay vc; Husbands And Wives; My Life Is Love; Love Will Find A Way.
Supplement claims vocal interludes by 'Alan Stuart', SW thinks it sounds like George Baker.
- P92** (2/31) P177 The Vienna Cameo Orchestra Hydropaten waltz (Gungl)
P178 Espana waltz (Waldteufel)
Probably from German Phonychord 619 and 617 respectively, both issued November 1930 and both by the Orchester Fur Deutsche Musik, Leitung Musikdirekter W Zeng. Hand bending record symbol. No country of origin.
- P93** (2/31) P179 Phonycord Military Band Bandmaster -March (Jurek)
P180 Bosnia -March (Ed Wagner)
Re-issued in October 1931 on Piccadilly 821 as Brooklyn Military Band
- P94** (2/31) P163A Marian Anderson contralto w pno Heav'n, Heav'n (I Got A Robe)
P164A Sometimes I Feel Like A Motherless Child
Same as German Phonycord 677 (11750/11749). The pianist is William King. Hand bending record symbol. No country of origin.
- P95** (2/31) P181 Louis Van De Sande tenor w. orch Largo (Ombrai Mai Fu) (Handel)
P182 Caro Mio Ben (Giordani)
- P96** (2/31) - Alan Stuart baritone w orch. Star Of My Soul
- Queen Of My Heart
- P97** (2/31) P143A Con Conway with dance band After The Party
P144 If I Could Be With You
Con Conway is Cavan O'Connor
- P98** (2/31) P145A Con Conway with dance band Falling In Love Again (—)
P146A Deep In My Heart (—)
Con Conway is Cavan O'Connor. No trade mark or country of origin.

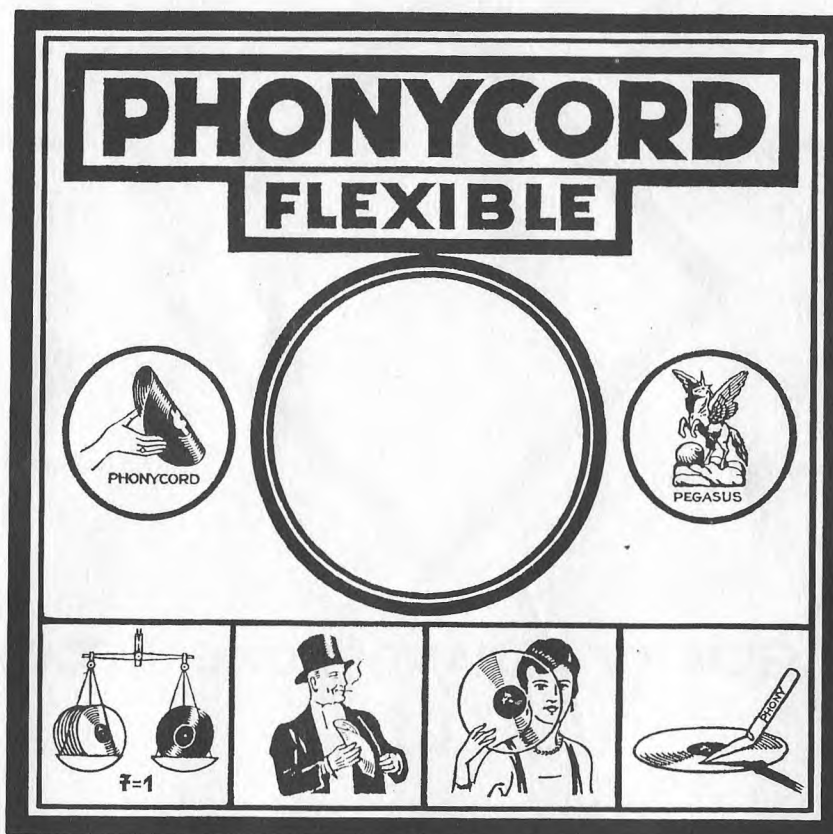
- P99 (2/31)** P133 Frank Robeson with novelty acc. A Chaw Of Tobacco And A Little Drink (—)
P134 piano acc. Sing Hallelujah! (—)
1: From Grey Gull 4303 (3892) by Carson Robison, accompaniment includes clt, hca, gtr.
2: From Radiex 970 (3982) by Al Bernard. No trade mark nor country of origin.
- P100 (2/31)** P139A Jack Martin's Majestic Dance Band 'Wonder Bar' -Selection. part 1
P140A 'Wonder Bar' -Selection. part 2
Vocals are by Cavan O'Connor
Pt.1: Wonder Bar vc; Valse Amoureuse; Who's To Blame?; Turning Night Into Day; I've Got A Plan About You.
Pt.2: Tell Me I'm Forgiveness; I'll Believe In Love; Elizabeth vc. No trade mark or country of origin.
- P101 (2/31)** P151A Jack Martin's Majestic Dance Band 'The Hit Parade' Selection. part 1.
P152A 'The Hit Parade' Selection. part 2.

Vocals by Cavan O'Connor
- P102 (2/31)** P149A Jack Martin's Majestic Dance Band Two Of Everything foxtrot from 'Nippy' (—)
P150A I Love You So Much ft from 'The Cuckoos' (—)
Vocals by Cavan O'Connor. There are interesting solos one the first side.
- P103 (2/31)** P165 Eddy Walis' Symphonic Dance Band Under The Roofs Of Paris waltz
P166 Love Is Like That foxtrot
Some copies as Eddy Walis' Symphonic Dance Orchestra. No trade mark or country of origin.
- P104 (2/31)** — Tommy Kinsman's London Frivolities I Bring A Love Song
— You Will Remember Vienna waltz
Said to be recordings by a German orchestra, unconnected with Kinsman.
- P105 (2/31)** P169-2 Tommy Kinsman's London Frivolities Sitting On A Five Barred Gate
P183A Dancing With Tears In My Eyes waltz
(According to Theory No. 2 : If the second side has a P prefix this would indicate that it is a control number and that this side at least is not an English recording and not by Kinsman.)
- P106 (2/31)** P171-2 Tommy Kinsman's London Frivolities Love Is Like A Song foxtrot vc.
P172- Say "Oui" Cherie foxtrot vc.
Vocals are by Hary Bentley. No trade mark or country of origin.
- P107 (2/31)** P174A Upoluan Islanders Honolulu Bay
P173A In My Heart -waltz
Almost certainly American Grey Gull recordings. 'In My Heart' is an Andy Sanella composition. Probably the same as German Phonycord 569 and 567 respectively, both as Original Hawaiian Orchestra. This issue has been listed as by Dave Apollon Islanders. We regard this with some doubt unless anyone can produce a copy thus labelled. We have also been given Grey Gull mxs. 2383C and 3490B, presumably guesses. We know nothing of 2383. 3490 is a version of 'In My Heart' as by the Three Radio Stars on Goodson. This Phonycord might be that version or it could be an unlisted Hawaiian version.
- P108 (3/31)** P159 The Tiergarten Light Orchestra 'Madame Butterfly' -selection Pt.1
P160 'Madame Butterfly' -selection Pt.2
- P109 (3/31)** — The Tiergarten Light Orchestra Waltzes Of The World Pt.1
— Waltzes Of The World Pt.2
Possibly the same as German Phonycord 8000 by Phonycord Konzert Orch., dir. Carl Robrecht
- P110 (3/31)** — Phonycord Military Band Marche Militaire
— With Flying Colours
- P111 (3/31)** — Vienna Cameo Orchestra Wedding Of The Winds
— The Dwarfs' Parade
- P112 (3/31)** — Marion Anderson contralto w. orch Samson et Dalila- O Love From Thy Powers
— (Saint Saens).
L'Enfant Prodigue- Air de Lia (Debussy)
1: Same as German Phonycord 683 (11771)
2: Same as German Phonycord 679 (11767 ?) Both 'mit Grossen Orchester Franz Kark'

- P113 (3/31)** P188 Felipe Romito barit. w. orch. Otello - Credo (Verdi)
P189 Ballo In Maschera - Eri Tu (Verdi)
Same as German Phonycord 419 (11306/11307) bears the hand bending record symbol
- P114 (3/31)** — Alan Stuart baritone Danny Boy
— Maire My Girl
- P115 (3/31)** — Con Conway tenor w. dance band acc. My Little Russian Rose
— Songs That I Heard At Mother's Knee
Presumably Cavan O'Connor
- P116 (3/31)** P120A Roy Daniels bar. w. orch. A Tear, A Kiss, A Smile (—)
P123A Mr and Mrs Sippi (—)
Said to be a pseudonym for Maurice Elwin
- P117 (4/31)** P190 Eddie Walis' Symphonic Dance Orch. 'The Gypsy Princess' - Foxtrot Potpourri Pt.1
P191 'The Gypsy Princess' - Foxtrot Potpourri Pt.2
Probably the same as German Phonycord 643 (issued Nov. 1930) as Jazz-Orchester, Eddy Wallis (note spelling)
- P118 (4/31)** 196 The Midnight Revellers Beyond The Blue Horizon foxtrot
197 (dir. Jock McDermott) What Good Am I Without You foxtrot
Vocals by Fred Douglas
- P119 (4/31)** — The Midnight Revellers If You Can't Sing, Whistle foxtrot
— (dir. Jock McDermott) We All Go "Oo Ha Ha!" Together foxtrot
- P120 (4/31)** 198-2 The Midnight Revellers You're Driving Me Crazy foxtrot
199 (dir. Jock McDermott) Falling Star waltz
Vocals by Fred Douglas
- P121 (4/31)** — Oceanic Dance Band Somebody Else Will Take My Place foxtrot
— (Sannella).
— Mary foxtrot (Mosiello)
This is the same as Piccadilly 773 which has P193 4053B for the first side and P192 3712A for the second. 4053 is from Radiex 933 as 'My Place' by Andy Sannella and his Novelty Orchestra. 3712A 'Mary' is from Grey Gull 1793 by the Merry Collegians. On some American issues the lady changes her name from 'Mary' to 'Linda'. Such re-titling was a common phenomenon with the various labels using Grey Gull masters.
- P122 (4/31)** P194 El Aguila De Mexico Orchestra Adios Juventud -tango with Spanish refrain
P195 Mama-Yo-Quiero Un Novio -tango
Almost certainly same as German Phonycord 609 (issued November 1930) by Tango Orchester mit vocal Berbam Alfonso. Re-issued September 1931 on Piccadilly 807 as 'The Saragossa Tango Orchestra'
- P123 (5/31)** — Tiergarden Light Orchestra Procession Of Fakirs
— The Teahouse Of A Hundred Steps
- P124 (5/31)** — The Radio Military Band Fredericus Rex -march (Radek)
— In A Woodland Forge
1: A slight possibility this is the same as German Phonycord 6000 by Phonycord-Marsch-Orchester
- P125 (5/31)** — Vienna Cameo Orchestra Two Little Finches (Kling)
— Sizilietta (von Blon)
Probably the same as German Phonycord 623 (issued November 1930) by Orchester Fur Deutsche Musik; Leitung Muzikdirekter W Zenz
- P126 (5/31)** — Vienna Cameo Orchestra Wiener Bon-Bons -waltz (J Strauss)
— Roses Of The South -waltz (J Strauss)
Probably the same as German Phonycord 621 and 673 respectively - both with same artist credit as 623 (P125) q.v.
- P127 (5/31)** — C A Parmentier pipe organ solo By The Waters Of Minnetonka
— Drowsy Waters
From Grey Gull masters 3924/3925 by Parmentier. Issued in America on Van Dyke 5031 under the pseudonym James Palmer. There is a vocal on the second side. Both appeared later on Piccadilly 791, but not pressed from Phonycord plates as the Piccadilly bears Piccadilly control numbers.

P128 (5/31)	—	Salvatore Salvati tenor	'Pagliacci' -O Columbina (Leoncavallo)
	—		'La Tosca' -E Lucevan Le Stelle (Puccini)
P129 (5/31)	—	Max Linden	I'll Keep You In My Heart Always
	—		My Dreamland Girl
P130 (5/31)	—	Bernard Dudley baritone	Drink, Brothers, Drink
	—		Rainbow
P131 (5/31)	—	Bernard Dudley baritone	River Stay 'Way From My Door
	—		In Your Dear Eyes
P132 (5/31)	—	Chasid and his Serenaders	Bathing In The Sunshine -foxtrot
	—		When You Were My Sweetheart
P133 (5/31)	—	Chasid and his Serenaders	Tell Me I'm Forgiveness - tango
	—		It's A Great Life -foxtrot
P134 (5/31)	—	Chasid and his Serenaders	When Your Hair Has Turned To Silver -waltz
	—		You Too -foxtrot
P135 (5/31)	—	Chasid and his Serenaders	Bells Of Normandy -waltz
	—		Lady Of Spain -quick step

We would like to thank Ron Shaw, Derek Hamilton-Smith, Roger Thorne and Steven Walker for their help with our Phonycord project. Arthur Badrock and Frank Andrews (c) Copyright March 1993. (c) TMR All rights reserved.



Diamonds

Richard Johnson has kindly loaned a copy of a Diamond Record, which he 'junked' in Aylesbury, these rare discs were manufactured by Diamond Universal Gramophone Records Ltd., of 151 Oxford Street, London. A 25cm laminated picture disc, reproduced opposite; the centre hole of the bag was cut out in a diamond shape rather than the more familiar circle.

The example is The Savoy Orpheans, December 1929 Mx 1632-2 *'Lonesome Little Doll'*, which is entitled on the record *'Jack and Jill'* [see *'British Dance Bands on Records'* - Rust and Forbes, page 891]; coupled with a Grey Gull Studio Band of circa 24 April 1930 Mx 4029-A *'When I Meet My Sunshine'*. There seems to be a Dominion tie up.

Devoid of any conventionally printed label details, titles are hand written on the paper and the only number - hand written on the *'Jack and Jill'* side - is 628. (The Mx

numbers are clearly visible in the 'wax' on both sides, as are what are presumably stamper and shell details 5 and B on the first side with P above the matrix number on the second side.)

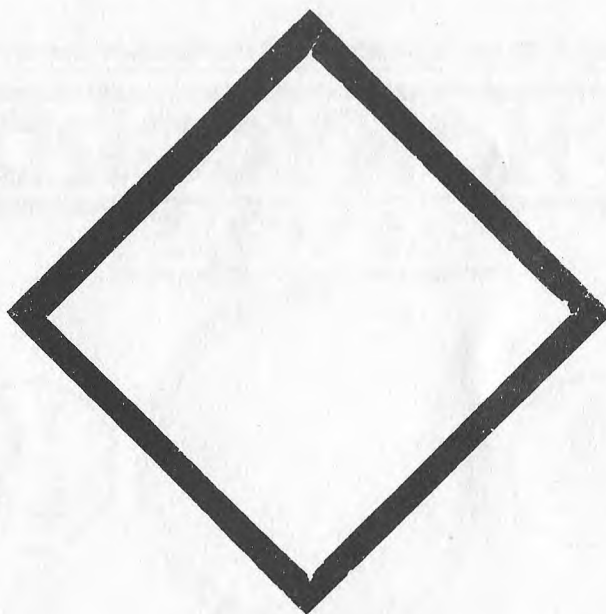
The pictures laminated under the surfaces are clearly sepia tone original photographic prints, not machine printed reproductions. The photographs are very amateurish, being out of focus, and not well composed. The cat, although charming, certainly appears to be on a fence to a terraced house back garden. Richard supposes, that these were produced to special order.

Frank Andrews tells me that Diamond Universal Record Co. Ltd., were in business from July 1930 to May 1932; followed by Diamond Unbreakable Records Ltd., in May '32. The first records were available "...through chief stores." with the facility to sell copies with a photograph of the purchaser in the record. The latter company concentrated on issuing musical themes of the cinema for personal and advertising purposes. We hope to have more details of this company in a later issue of TMR.

THE **Diamond** RECORD



**UNBREAKABLE
NON-FLAM!
EVERLASTING!**



**ILLUSTRATED!
FLEXIBLE!
LIGHTWEIGHT!**



"THE GEM OF GRAMOPHONE RECORDS."



Manufactured by:

DIAMOND UNIVERSAL GRAMOPHONE RECORDS LTD., LONDON.



German Phonycord addendum 1

THIS LABEL continues to fascinate and intrigue, the editor has swapped theories with Arthur Badrock, Stephen Walker continues his delving and Frank Andrews beavers away. The German Music Archive have sent new data which is being added to our collective knowledge. Anything that you may have will be more than welcome. Meanwhile Tom Valle has written from Norway with the following:

In TMR No.82 it was stated that German Phonycords were numbered in an odd-numbered sequence in the catalogue. However, as the labels below show, there was a Nr.8 this being coupled with Phonycord 7.

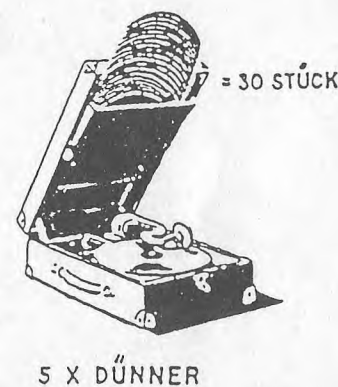


Phonycord were, as might be expected, also active in Switzerland as the following advertisement shows.

Fr. 5.50



Fr. 5.50



Verkauf nur Handelshof (Sihlstrasse) * Zürich

Klangreines Spiel!

Dauerhafter als jede andere Platte!

Klangreines Spi

Aus dem Repertoire: Wenn du einmal dein Herz verschenkst / Schöner Gigolo / Der treue Husar / Hawaiian- und Tanz-Plat

This record was also advertised in a Norwegian journal, the *Oslo Illustrerte*, No.51 of 10 - 17 December 1930. The text in translation reads:

OH LOOK AT THAT!

A gramophone record which can be bent and rolled and thrown on the floor — without damage. It is Phonycord. It can be put into a pocket, mailed in the post as a letter, featherlight, it withstands both heat and damp, practically indestructible. Phonycord, the great invention for owners of gramophones who wish to be up-to-date. Large selections in both Norwegian and Foreign music, with unchallenged reproduction.

ASK FOR PHONYCORD

• Averter i Oslo Illustrerte •

NEI SE PÅ DEN!

(Rek)



En gramfonplate som kan bøies og rulles og slynges i gulvet — uten å ta skade. Det er Phonycord. Den kan puttes i lommen og sendes i posten som brev. Lett som tjør, tåler både hete og væte, praktisk talt uopslitelige. Phonycord, det er en flott oppfinnelse for grammatoneiere som vil følge med tiden. Stort utvalg i norsk og utenlandsk musikk, i ypperlig gjengivelse.

SPØR EFTER PHONYCORD

Book Review

His Master's Voice: BD Series. A Discography. Michael Smith Published by Tamarisk Books. 80 High Street, Hastings, East Sussex TN34 3EL £12.00 incl. postage. A5 soft cover, circa 160 pages.

HMV's cheap magenta label series started at BD100 in February 1935 and reached BD1340 in July 1955. In November 1935 the BD5000 'Dance Band' Series began, reaching BD6204 in September 1955.



Artist and title details are given for each issue together with most composer credits and some issue date.

Presumably for space reasons matrix numbers are included in a separate appendix at the back of the book instead of being incorporated in the listing. An artist index is also provided.

Joe Loss seems to have the lion's share of BD issues and it certainly seems that way when one is going through a pile of 78s. After Joe Loss the names that one encounters most frequently seem to be Sid Philips, The Kentucky Minstrels, Hutch and Uncle Mac's Nursery Rhymes. It is easy to dismiss the BDs as an uninteresting bunch but that is far from true as one can also find records by Bud Abbot and Lou Costello, Belle Baker, Lavada Carter, Mound City Blue Blowers, Eddie South, Ethel Waters and Reginald Foresythe, so why not take a closer look next time you come across a pile. A useful booklet for collectors and dealers but it doesn't really merit the description of a 'discography'; and well have been improved with the inclusion of original issue data for the American recordings and fuller details of the accompaniments for English recordings.

ALAN BRADLEY

A German National Discography

DR. RAINER LOTZ is devoted to publishing a complete listing of German pre-micro groove records as a German National Discography. He aims to publish volumes progressively in topical series and so far work has commenced on four topics. Ernie Bayly reports on this unique undertaking.

Rainer Lotz will be a familiar name to most readers of TMR, either through his past contributions or his discographical works such as the excellently illustrated *'Grammophonplatten aus der Ragtime-Ara'* published in 1979. For his latest work he has decided that a labels listing approach would be impractical and so the four topics begun are: 1. A discography of Deutschen Kleinkunst (Cabaret, musical comedy, personality, music hall, film, humour, chanson, etc.); 2. A discography of German dance music; 3. A discography of recordings by German artists of song and operatic arias in any language; 4. A discography of spoken word recordings.

It is hoped to build up to one or two volumes in each series each year. Dr Lotz has funded the initial work himself as no subsidies are being received: he hopes that by having very limited editions - 300 copies of each volume - the sale of one volume will pay for the following. As far as I am aware, Brazil and Sweden are the only countries in which such similar publications have been officially subsidised as a demonstration of the national pride in their artistic heritage. Even though only a short run will be made of each volume it is to be hoped that a complete set will be held in the German National Sound Archives for posterity. This is a very ambitious, and highly commendable project which we hope will succeed. The selection of artists for each volume depends upon the availability of information. The alphabetical approach would mean that incomplete details on one artist could hold up the whole project. In fact it might never get past letter A. Negligent disposal at recording companies of ledgers and destruction by war or fire means that we often rely upon the survival of discs themselves and co-operation of other collectors and archives. Phonograph cylinders, sound postcards and some radio transcriptions will be listed but no microgrooves or private recordings. Thus in each series, in each volume, artists will be listed alphabetically but will not be exhaustive for each letter of the alphabet. However, it means the German Discography has begun publication. The pagination in each series will be consecutive and each volume will have a cumulative index of the contents of all previous volumes. This is an almost foolproof system. Each artist is covered chronologically. There is a standard tough binding for volumes so they will look smart upon any bookshelf, sized 16 x 23 cm (6½ x 9¼ inches).

The 'topical' approach to compiling a discography will make it easy to use by the casual reader, broadcasters, writers, producers, collectors, etc. who are not conversant

with the history or development of the recording industry. Other series are planned, but will depend upon the volunteering by suitable editors to undertake the compilation. One hopes that there will be a series for those gallants who are often called 'recording artists' who never otherwise performed in public despite their great ability and the immeasurable pleasure they brought to millions of record buyers, and who, in the early days of recording brought songs and musical pieces never recorded by those who performed, or were closely associated with the pieces on stage or in public.

Now let's look at what have appeared to date ...

I have three volumes in the *Discographie der deutschen Kleinkunst* and one of German Dance Music.. For a start, you require no knowledge of German if you understand records. Each page has the artist's name at the top. On the left is the matrix number and on the extreme right is the original catalogue number. At the head of each recording session is the name of the record make. In the middle, for every recording is the date of recording and place, together with name or type of accompaniment, title of piece performed with name(s) of composer(s) and lyricist(s). If from a musical comedy, operetta, film, etc., or if other artist(s) performed on the recording he/she/they is/are named. In this latter case there is a cross-reference. For example, Max Hansen recorded on the 17th March 1927 for Beka with Irene Ambrus. On reference to the recordings of Miss Ambrus one finds the same session listed showing that Mr Hansen was present too. In the column for catalogue numbers is sometimes shown KVN meaning that no issue of that recording is known (for example this often refers to second takes). NE indicates the date when a date was first listed in a catalogue, giving an approximation of recording date when that is unknown.

As well as purely German entertainment the Kleinkunst series contains names of those whose work was heard world wide. So my eyes went down just a few names when I saw Lale Andersen whose *'Lied eines jungen Wachposten'* with a tune by Norbert Schultze was also heard with English lyrics to become equally popular as *'Lili Marlene'*. Miss Andersen had begun recording in 1935 and went on into the 1950's. The HMV B series contained many discs by the Comedian Harmonists who recorded 315 titles - such was their popularity. Austin Egen was nearly as prolific, but few of his recordings were released in Britain. The same fate occurred to Zarah Leander, the Swedish cabaret and film star who performed equally in German in Germany, who recorded 211 titles between 1930 and 1957. Lotte Lenja had only a few 78 rpm recordings. I was pleased to see Mitzi Gunter who created the role of Anna Glawari in the *'Merry Widow'* which opened in Vienna on 30th December 1905, (her recording career was from 1903 to circa 1919/20), also her contemporary Fritzi Massary whose recording career ended in London in 1938 when performing in Noel Coward's *'Operette'* (HMV B8738). Also from the world of operetta is Alexander Girardi, for whom Gustav Pick

wrote the famous *'Fiaker Lied'* and which he created in 1885 with which began his recording career in 1900 on a 7 inch Grammophon disc, going on for 83 titles until his death in 1918. Of Weiss Ferdl, I found details of some Austrian pressings, recorded from 1908 until after World War II. That great character delineator, Karl Valentin (mostly with his partner Lisl Karlstadt) recorded from 1920 until the late forties. Who else do you know? Anny Ahlers, Gitta Alpar, Siegfried Arno, Bertold Brecht (who had only a few titles), Eva Busch, Hans Moser, Pola Negri, Marlene Dietrich, Otto Reutter (329 titles between 1920 - 30, mostly his own compositions), Max Schmeling the boxer, Rosita Serrano, Conrad Veidt, Lillian Harvey and no doubt others from this fine collection showing the work of 175 artists that should be supported by all interested in this type of recording. Space precludes a complete list of the artists, but I'm sure that an International Reply Coupon will secure a list from the publishers. The price per hardback volume is 100 DM, initially limited to 300 copies only. I highly recommend these three books edited by Manfred Weihermuller.

Volume 1 of Discographie der deutschen Tanzmusik is edited by Rainer Lotz.

The actual style of playing and arrangements of dance and swing bands in Germany differed from British and American bands in the 1930's but by the 1940's had become similar and continued to play throughout the early forties. During the Lp era 78rpm recordings by the bands were reissued, just as in other countries, I know of several excellent Lps on Telefunken, Electrola etc., and I assume that this re-issue policy continues on CD.

This volume in 277 pages lists the recordings of Erhard Baushke, Alfred Bernes, Erwin Bolt, Michael Danzi, Julian Fuhs, Robert Gaden, Gerhard Hoffmann, Oskar Joost, Teddy Kleindin, James Kok, Matyas Seiber (Matthias Scheiber).

This latter was a big surprise for me because I associated him only with classical music, having met him in the 1950's. Rainer Lotz tells me that at the time of his 1931 recordings he was very influential by his arrangements for dance bands. Of the bands listed here, Robert Gaden began recording for Parlophon in 1920, Julian Fuhs in 1925, and the others variously from the late 1920's to Teddy Kleindin who began in 1941. Erhard Baushke and Oskar Joost were prolific recorders under their own names and pseudonyms, or as accompaniments to vocalists, etc. Reference to the index under these 'other' names takes one to the real artists. As the series builds up the pseudonyms will be an extremely important and vital part. One wishes that all of the German dance bands could have been listed at once as in the Rust and Forbes 'British Dance Bands' book, but as Dr Lotz is self publishing this is not possible.

The importance of the German National Discography has been recognised by many bodies and won an award from the Association for Recorded Sound Collections (ARSC), for 'excellence in historical recorded sound research'. I hope that record collectors will support the project in the practical way by purchasing the volumes as they appear.

Price 100 DM, all four volumes are available from Birgit Lotz Verlag, Jean Paul Strasse 6, 5300 Bonn 2, Germany. Postage and packing within Germany is extra at 3.5 DM, elsewhere within the European Community is 4 DM, the rest of the world postage and packing is an extra 10 DM, per volume.

Diary

Readers and organisers of events are invited to submit details for inclusion free of charge. We cannot be held responsible for the accuracy of any entries, readers are advised to check with the organisers before embarking upon a long journey. TMR sales staff hopes to be in attendance at many of these events, indicated by *

April

24th * CLPGS Phonofair, Fairfields School, Trinity Avenue, NORTHAMPTON. Details: Ruth Lambert, (0604) 405184.

25th * C&F Nostalgia record bazaar, Stadium Grandstand Lounge, Plough Lane, WIMBLEDON London SW17. Details: Fred Wilkinson, (0689) 846516.

25th NEWARK (NEW JERSEY) USA Sale of phonographs, automata, records etc. Holiday Inn North, NJ USA. Details: Lynn Bilton Box 25007, Chicago IL 60625 USA, (216) 758-5001

May

2nd * The National Vintage Communications Fair, National Exhibition Centre (NEC), BIRMINGHAM. Records, Radios, 405-line TV, Gramophones, Vintage audio, Juke Boxes etc., Details: Jonathan Hill, (0398) 331532.

9th Flea market, CHATHAM. Mid Kent College, Maidstone Rd. CHATHAM Kent (opposite the airport). Gramophones, radios, records appear here regularly. This is a large event. Details: (0634) 719093.

23rd * Gramophone and Record fair, Lijbaanhal, Vlaardingen, ROTTERDAM. K. Bouman, 010-4352595.

June

26th * CLPGS Midlands Annual Phonofair, Central Hall, Ablewell Street, WALSALL. Details: G Howl, 021 556 2434

July

4th * C&F Nostalgia record bazaar, Stadium Grandstand Lounge, Plough Lane, WIMBLEDON London SW17. Details: Fred Wilkinson, (0689) 846516.

11th * BIRMINGHAM Record Bazaar, National Motorcycle Museum, Brickhill (see advert in this issue), Derek Spruce (0923) 237794

11th Flea market, CHATHAM. Details as 9th May

September

12th * C&F Nostalgia record bazaar, Stadium Grandstand Lounge, Plough Lane, WIMBLEDON London SW17. Details: Fred Wilkinson, (0689) 846516.

12th Flea market, CHATHAM. Details as 9th May

26th * Gramophone and Record Fair, Fairfield Halls, CROYDON. Details: Jo or Michael (0732) 863955 or 081 660 0407 (See advert in this issue).

26th NEWARK (NEW JERSEY) USA Sale of phonographs, automata, records etc. Holiday Inn North, NJ USA. Details: Lynn Bilton Box 25007, Chicago IL 60625 USA, (216) 758-5001

October

10th * BIRMINGHAM Record Bazaar, National Motorcycle Museum, Brickhill (see advert in this issue), Derek Spruce (0923) 237794

10th Flea market, CHATHAM. Details as 9th May

November

14th Flea market, CHATHAM. Details as 9th May

December

5th * C&F Nostalgia record bazaar, Stadium Grandstand Lounge, Plough Lane, WIMBLEDON London SW17. Details: Fred Wilkinson, (0689) 846516.

12th Flea market, CHATHAM. Details as 9th May

Obituaries

David C Rockola

A name synonymous with his products, perhaps helped in the post war years by its allusion to the music and the -ola of earlier Victrolas. David Rockola's juke boxes first appeared in 1934, the last of the four major companies in the business.

Born in Verden, Manitoba, Canada in 1897, Rockola left school at fourteen. By his twenty-first birthday he was already in business with his own store. As an inducement to customers he had installed a coin operated 'fruit-machine'. In 1924 he had found work in a Chicago factory manufacturing coin-op devices. Soon becoming a distributor and operator of thousands of weighing scales, he devised and patented a new mechanism. This led to the founding of the Rock-Ola Scale Company in 1927. Building coin-operated machines of weighing scales, games, his company soon gained an international reputation (with dubious connections during the prohibition era in Chicago).

Rock-Ola Multi-Selector coin-operated phonographs began to appear in public places in 1935, featuring a total of twelve selections using a simple mechanism developed under patents acquired from the original developers of coin-operated automatic selection phonographs, the John Gabel Company. The Multi-Selector was an important development in that it allowed for selection of more than one record at a time. A sure fire money spinner, and the first of many technical innovations by Rock-Ola. Before the war Rock-Ola introduced the 'Dial-a-Tune' selector, utilising a telephone style dial, it proved very popular, but subject to abuse. The wartime restrictions on juke box manufacture halted its development and that of 'Mystic Music' a short lived system also providing for remote selection but wherein the records were requested by voice contact to a central control and played by girls acting as record spinners. In this 'Golden Age' of juke box design Rock-Ola had introduced the 'Luxury Light Up' in 1939, this formed the basis of the company's styling for many post war years.

Styling changes by Rockola were mainly cosmetic but effective and met the competition head-on. Certainly early sixties Detroit inspired American styling is typified by Rockola's juke-boxes, fins and bubbles came and went, wrap around glass appeared, chromium plate abounded. Selections had risen from the company's 1940 statement that twenty selections was the most that was ever wanted to a total of 200 selections in the Tempo 2 Model 1485 (this was the machine featured on the BBCtv popular music show Juke Box Jury).

Rockola's entry into the juke box industry provided the last of the 'big-four' manufacturers. Whilst often following in the other guy's footsteps, particularly Wurlitzer (with whom there was some legal wrangles), and like the automotive industry in Detroit, leading in some other product developments for the rest to copy, David Rockola maintained a friendly relationship with most of his competitors.

As juke boxes began to decline in popularity (Wurlitzer ceasing production in 1974) the Rock-Ola Manufacturing Company continued after Rockola retired as Chairman in its business success to this day by manufacturing vending machines.

David C Rockola stated in 1988 that he considered himself

fortunate in finding satisfaction in his life, and believed God had let him live so long because he had done some public good with his life. He died 26th January 1993 in Skokie, Chicago, Illinois aged 96. JOHN W BOOTH

Eddie Constantine

Born Los Angeles, Calif. USA 29 October 1917. Died 25 February 1993 Wiesbaden, Germany

When he arrived in France in 1949 he apparently could not speak a single word of French. According to one account his wife had joined the ballet in Monaco and he had just finished a season with the chorus at Radio City, New York; another account has it that he had left his wife behind in the States. It is possible that both events are true. His French singing debut was in 1951 in an operetta by Marcel Achard and Marguerite Monnot "*La P'tite Lili*" with Piaf. He had met Edith Piaf earlier having been introduced by Charles Aznavour. Constantine left his wife and moved in with Piaf, she apparently believing that he was divorced, he wasn't. He stayed for two years.

He had some successes with "*Si, Si, Si, Si*", "*Un enfant de la balle*" (R. Rouzard, Phillipe Gerard and E Barclay), "*Et Bailler et Dormir*" (Charles Aznavour and J Davis), "*L'Homme et l'Enfant*" was recorded with Juliette Greco and his daughter Tanice as the infant, and "*Ah les Femmes*". He also recorded a French version of "*Cigarettes, whiskey and wild, wild women*" under the title of "*Cigarettes, whiskey et P'tites pepees*".

He retired from singing in 1958 and persued his career in films which he had started in 1953 with some little success. His later years in the movies were not remarkable.

JOHN W BOOTH

Sammy Cahn

Born NY City 18 June 1913, d. Los Angeles 15 January 1993.

Most of us will have at least one example of Sammy Cahn's work as a lyric writer. Dismissed by some as cliches set to notes, his work was certainly popular, a list of his credits would be over 2,500 entries long. Originally teamed with Saul Chaplin, he later joined forces with Jule Styne until a choice between Hollywood or Broadway parted them. Cahn opted for Tinsletown. Here Frank Sinatra introduced him to Jimmy Van Heusen and another successful partnership.

Anyone who saw Cahn on the stage in a one man show, or on television, seated at the piano will remember the warmth, the anecdotes and that voice. A voice that made Jimmy Durante sound silk-like. Next time you play a song from a Hollywood film, check for Sammy's name in the credits, there's a ten to one chance his name will be there. No doubt he is now writing lyrics for heavenly harps.

JOHN W BOOTH

Billy Eckstine

Born Pittsburgh July 8th 1914, died Pittsburgh March 8 1993.

Perhaps best remembered for his recording of '*That Old Black Magic*'. Eckstine had another career as a band leader and musician, playing at times with Duke Ellington, Count Basie and Earl Hines. His later work is well recorded such as his duet with Sarah Vaughn "*Passing Strangers*".

Bob Crosby

Born Washington State, 25 August 1913. Died California 9 March 1993.

Bob Crosby, brother of Bing, took over the Ben Pollack orchestra in 1935. A small group from within the big band was formed as Bob Crosby's Bob Cats to play the 'authentic' dixie land jazz that was not possible with the larger outfit. Alumni from later 'forties line-ups included Paul Weston, Ray Coniff, Henry Mancini and Nelson Riddle. The various Crosby orchestras made many records and films.

Marian Anderson

Coincidentally in the last issue of TMR we reprinted an advertisement for Marian Anderson's recordings in the Phonycord series, sadly she died on 8th April 1993 just as this issue was going to press. TMR carries her obituary with sadness.

Even as this page has been made up it has been revealed that she used the lady's prerogative of deducting some years from her age; her correct birth date is 27 February 1897 (on her passport) and not 17 February 1901 as she wrote in her autobiography 'My Lord, What a Morning' and carried in all the reference books.

Born 27 February 1897, Philadelphia USA, died 8 April 1993, Oregon USA.

A contralto, she studied singing under Guiseppe Boghetti who entered her for an open competition (300 entrants) for the New York Philharmonic Orchestra in 1925; she won first place. She later won a scholarship (from The National Association of Negro Musicians) for further study.

In 1930 she came to London and her debut at the Wigmore Hall, it was, presumably at this time that she made her recordings for Phonycord with William King at the piano (issued in February 1931, and see this issue) in

London. It has often been written that her reception was 'luke warm', this would not seem to be totally born out by the wording of the Phonycord advertisement of February 1931 (page 2394) where she is described as the latest star in the contralto firmament ... "

She did not appear in the States again until 30 December 1935 when she gave a recital in New York prior to various tours in the USA. In 1936 she sang at the White House for the Roosevelts. But still she found discrimination and in 1939 she was prevented from singing at the Constitution Hall in Washington DC, owned by the Daughters of the Revolution. Mrs Roosevelt is reported to have immediately resigned from the DAR. She later sang in the Constitution Hall during WW II. However she was not to make her pioneering appearance by a black artist at the Metropolitan Opera until 1955.

She had a very successful career as a Victor recording artist from her earliest professional days, her Lieder being particularly well recorded and performed. Regrettably her HMV catalogue in this country was not as extensive : in 1940 she had 36 titles in the RCA Victor Red Seal section, HMV carried just eight titles. These same titles were not added to by HMV for the next ten years although they remained available until the end of 78s. Fortunately her later RCA Victor Lp records were carried in full in the later catalogues and demonstrate her wonderful voice. Although here again the selection was heavy on the 'Negro Spirituals' rather than her scholarly Lieder of the earlier (78) Red Seal list. She also recorded for the Royale, Belvox and Ultraphon labels as well as the Arlington label in the USA, this was active in the late 1940's and early 1950's as a gospel and rhythm and blues catalogue. She retired in 1965.

JOHN W BOOTH

Another passing:

Florence Desmond, born 31 May 1905, London. Died 16 January 1993, Guildford.

December 1935

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A Catalogue of World Records

Ernie Bayly reviews a new publication

On 18th August 1909, W N Dennison of the Victor and Gramophone Companies was granted British patent 17,345 for a variable speed gramophone, which by use of a hollow cone underneath made the turntable revolve more quickly as the tone arm moved toward the centre of the record. [Diagram 1] At least one 'table model' was made and survived for many years at the Hayes factory of EMI where it was seen by this writer. Although everyone desired better sounds from records, particularly towards the centre where the decreasing diameter of the groove caused a deterioration of quality due to the slower linear speed, Mr Dennison's invention could be commercially successful only if all the companies adopted the same system. Perhaps it could have been adapted to switch from 'special' to 'ordinary' use, but having proved the possibility to play a record which had constant linear speed under the point of the needle, the invention was not developed into production.

In July 1922, Noel Pemberton-Billing was granted British patents 195,673 and 204,728 "for a device for obtaining uniform linear speed of the sound-track of a disc record." [Diagram 2] Then in November 1922 he received patent 210,835 for the apparatus upon which those discs were recorded. [Diagram 3]

Using a Pemberton-Billing 'controller' that could be fitted to any gramophone one could play 'ordinary' records that revolved at ± 78 rpm or his special 'World Records' (of constant linear speed) but which were made to vary from about 30 to 80 rpm. Military and dance music averaged nine minutes per 12 inch side and instrumental 11 minutes. However one imagines that quality rather than duration was the aim.

A catalogue of "World Records" has been published recently, having been compiled by Frank Andrews, Arthur Badrock and Edward S Walker, complete with a chronology of Noel Pemberton-Billing's achievements in other fields as well, which included his being instrumental in the forming in 1916 of the Royal Flying Corps (precursors to the Royal Air Force) and the Air Council.

The catalogue is arranged in repertoire categories. The dance section has 62 records (each containing six selections), numerous of which had come from Emerson Records of USA and included tunes played by such as Fletcher Henderson's Orchestra, Nathan Glantz and his Orchestra and the pseudonymous Emerson Dance Orchestra. There were 56 military band records that included the Central Band of the RAF, the Band of the United Guards and The Cromwell Brass Band - named after Noel Pemberton-Billing's residence and works. The number of selections per side varied in this category because it became possible to play longer compositions. The vocal repertoire was performed by well-known recording singers who included Robert Carr, Carrie Herwin and John Thorne. Their selection of operatic arias and songs



included the the familiar and lesser-known. It is interesting that the longer duration allowed whole song-cycles upon one disc such as "Bow Bells" (Willerby), "Salt Water Ballads" (Frederick Keel) and "Four Indian Love Lyrics" (A. Woodforde-Finden). There were eight 'Instruction and Educational' records among which were discs of songs for children (NOT nursery rhymes), instructions for the 'new' ballroom dances that were then coming in — eg: foxtrot and slow foxtrot. As in other categories, the instrumental discs could contain longer works on one disc such as "Tod und das Madchen" (Schubert), Quartet in G Minor (Debussy) — an early recording of this work. There were nine Scottish records of songs and pipers. An excellent index facilitates reference to all selections issued ... with composers' names!

In 1925 the Vocalion Gramophone Company Ltd., purchased the the rights to the English World Records, from which were issued 'Vocalion Long Playing Records' of which there were only 21 released before production ceased. These are listed in the catalogue, all being 12 inch discs.

Pemberton-Billing was also involved in the unsuccessful Featherflex Records of which 20 are listed. There were also Penny Phono Recordings of 12inch diameter discs from the Cinematone Studios produced in constant linear speed.

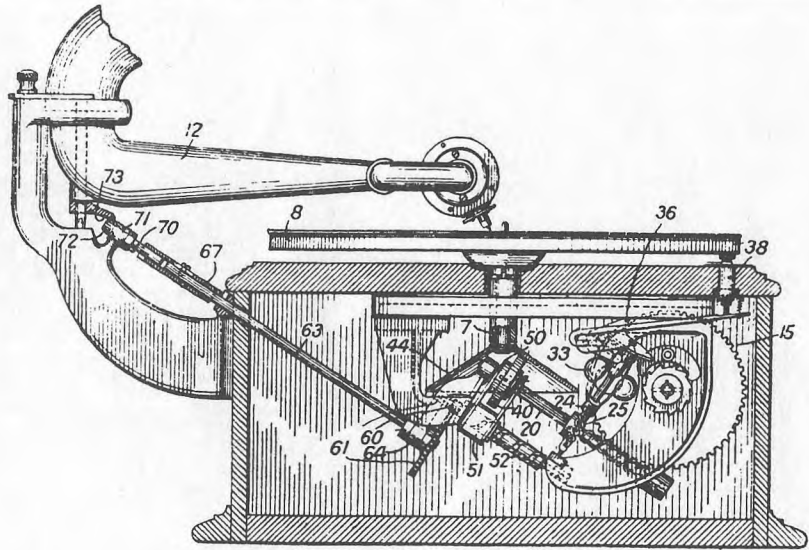
Perhaps the need for a two-spring gramophone to play the constant speed discs of longer duration contributed to the commercial failure. N Pemberton-Billing was unable to revolutionize recording processes because the industry was so well entrenched. He was 'before his time' a visionary seeing a solution to the maintenance of a standard of quality through the whole duration of a recording. This was not solved for a cheap commercial market until the advent of cassette tape recordings. This writer believes that his situation cannot be compared to the post war introduction of vinyl Long Play records because by that time electrical reproduction itself was advancing along lines of quality and a slightly more affluent society was rejoicing in peace and could understand and hear obvious advantages in the Lp system.

This interesting, illustrated and excellently produced catalogue of World Records with chronology of Noel Pemberton-Billing is available priced £4 (incl. postage) from: Edward S Walker, 49 Campbells Close, Spalding, Lincs. PE11 2 UH [ERNE BAYLY].

**Diagram 1 -
THE ABRIDGMENT OF MR. DENNISON'S
PATENT:**

Patent Number 17,345. Dennison, W. N.
Aug. 18, 1909, [Convention date].

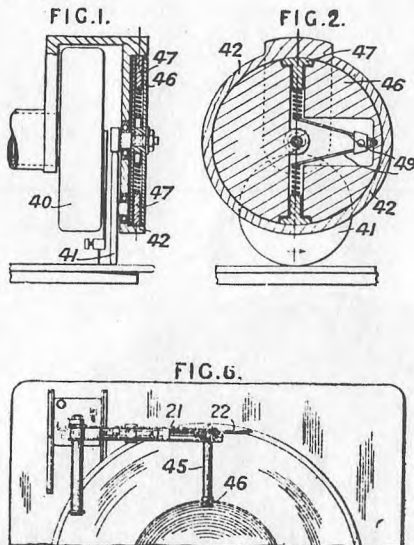
Driving. — Constant linear velocity of the record under the stylus is obtained by frictionally rotating the turntable by the traverse of the tone-arm and stylus across the record. The turntable 8 is detachably secured to a short shaft 7, carrying at its lower end a cone 44, which is rotated by a friction wheel 40 slidably mounted upon a worm shaft 20 receiving its rotation from a motor 15. The tone-arm 12 carries a segmental gear 73 engaging a gear-wheel 72 on a shaft 70 journaled at 71 and detachably connected by a sliding sleeve 67 with a co-axial shaft 63, journaled at 64 and provided with a gear-wheel 61. The latter gear-wheel 61 drives a pinion 60 on a rapid-screw shaft 52, which traverses a nut 51 connected by arms 50 with the friction roller 40, whereby the friction roller 40 is moved radially of the cone 44. As the tone-arm and stylus move towards the centre of the record, the friction wheel 40 is moved towards the centre of the cone 44, and thus gradually increases the angular velocity of the turntable to keep the linear velocity of the turntable constant. The weight of the turntable 8, with the record and cone 44 is supported by the friction roller 40. A governor 33 receives rotation from the worm shaft 20 through a worm 25 and worm-wheel 24, a screw button 38 controll-



ing the speed through a brake lever 36. The sliding sleeve 67, when engaging with the short shaft 70, transmits the lateral movement of the tone-arm to the friction wheel 40, and thus produces the constant linear velocity of the turntable. By locking the sleeve 67 in its lower

position, the friction wheel 40 is held in any position determined by the position of the tone-arm on the record, and thus the turntable may then be driven at a constant angular velocity.

Diagram 2:



**THE ABRIDGEMENTS OF THE TWO
PATENTS FOR THE 'WORLD RECORDS'
CONTROLLER.**

195,673. Billing, N. Pemberton. July 3, 1922.

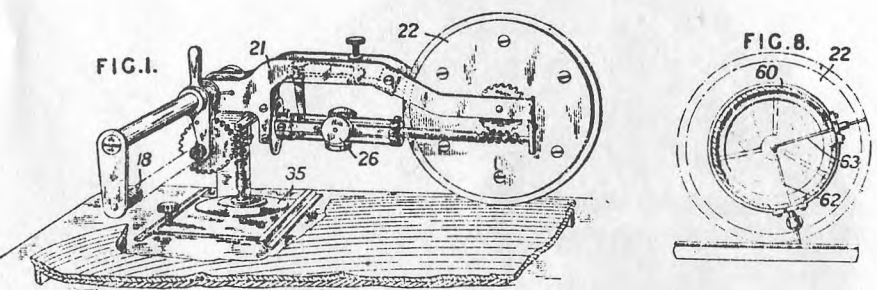
Speed-regulating. — Relates to devices of the kind in which constant linear speed is obtained by an attachment comprising a driven friction wheel engaging the top surface of the record close to the stylus, and a centrifugal governor geared to the friction wheel. According to the

invention, the friction is traversed along a straight line passing through the centre of the record. In the construction shown, the friction wheel 41 and the governor are carried by the sound-box 40 which is mounted on a telescopic tone-arm extending diametrically across the record. The governor comprises a disc 46 fitted with friction weights 47 adapted to engage the inner surface of a surrounding drum 42. The weights are pressed outwards by an adjustable spring 49 and by centrifugal action.

204,728. Billing, N. Pemberton. July 3, 1922.
Addition to 195,673.

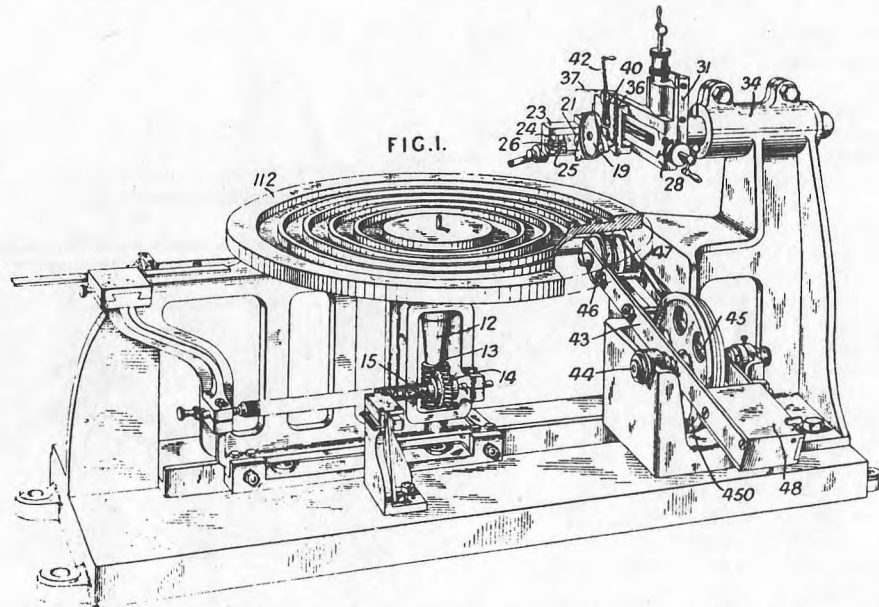
Driving and speed regulating; feed motions; mandrels and turntables; sound-boxes, arrangement of; tool-arms and mountings; disc records.

A device for obtaining uniform linear speed of the sound track of a disc record comprises a friction wheel 22 engaging the top of the record, a constant-speed governor 26 and means for traversing the wheel radially across the record. The device may either drive the record or be driven thereby. The device shown in Fig. 1 comprises a friction wheel 22 engaging and driven by the record, and a centrifugal governor



26, both carried by a frame 21 which is traversed across the record by a screw 18. The screw is rotated, through gearing, by a friction wheel 35 engaging the edge of the record, turntable, or intermediate disc. In the construction shown in Fig. 6, the frame 21 carrying the friction wheel 22 and governor is traversed by a spiral groove in the record, the frame being provided with an arm 45 carrying a stylus 46 engaging the groove. In both constructions a motor may be connected to the wheel 22 so that the record is driven thereby. The edge of the

record, turntable, or intermediate driving disc may be uniformly roughened, or to obtain an intermittent drive the edge may be formed with teeth engaging corresponding teeth in the wheel 35. In another modification, the edge is formed with raised frictional portions. The sound-box 60, Fig. 8, which is mounted on the frame near the friction wheel 22, has two stylus-bars 62, 63, one for recording and one for reproducing. The sound-box is rotatably mounted so that either of the bars can be brought into the operative position.

210,835. **World Record, Ltd., and Billing, N. Pemberton.-** Nov. 2, 1922.

Driving; feed motions.—A sound-recording apparatus of the type wherein the turntable 112 is moved transversely beneath the stylus point by a feed-screw 15 driven by a worm-drive 13, 14 from the turntable spindle 12, has improved friction driving-means for rotating the turntable with a varying angular-velocity to produce a constant linear speed beneath the stylus point. Such means comprise a friction-drive wheel 46 mounted in a frame 43 pivoted at 44 in a fixed bracket 42, the pressure of the wheel 46 against the under surface of the turntable 112 being regulated by a weight 48 adjustably mounted in the other end of the pivoted frame. The drive from the motor is transmitted to the friction wheel by belts and pulleys, of which only the

members 450, 45, 47 are shown. Specifications 9981/88, 5889/01, and 198,685 are referred to.

Raising, positioning, and lowering sound-boxes.—The cutting-stylus and diaphragm are mounted in a sound-box 19 at one end of a tubular arm 21 rotatable about an horizontal axis 26 in bearings 24, 25 in a frame 23. The other end of the arm 21 connects with the sound-receiving horn. The sound-box is raised and lowered by a lever 37 connected to the box by a chain 36, a toggle-link device 40 actuated by a handle 42 being provided to lock the lever 37 in the box-raised position. The frame 23 is adjustable in three directions mutually at right-angles in slides 28, 31, 34.

Diagram 3 - The machine upon which "World Records" were cut



JOHN W BOOTH writes —

During the Second World War there were many records produced by the various British record companies to help the war effort. Possibly the most famous series was the Decca Company's 'Music While You Work' recordings of continuous popular music intended for playing over Tannoy systems within factories, these records turn up from time to time at the various record bazaars held in this country.

A more valuable recording is the the HMV issue of August 1939, this was withdrawn on Home Office orders shortly after issue as it was felt that playing of the air raid warnings over a powerful amplifier such as those found in factories, would unnecessarily alarm the population. (A case of Whitehall mandarins' : " Don't let the natives hear it Carruthers, it might frighten them, after all they don't have our intelligence do they? " a policy that haunted the Home Office until quite recently.). There was a series of pressings on a brown material issued for issuing Air Raid Warnings by playing on factory Tannoy systems, collector Johnny Hobbs has told me of some he has that were used in the Raleigh Cycle factory in Nottingham where the work force were engaged in making munitions.

Well known to collectors of this type of material is the BBC recordings made by Reginald Pidsley of the late Vaughn Thomas' commentary of a bombing raid over Berlin on the 4th September 1943. Recorded on a portable disc recorder, a heavy bulky piece of equipment which today would not be considered portable, the four 12 inch sides were later broadcast on the radio after security clearance. Subsequently extracts were released on various commercial compilation issues.

The BBC was uniquely placed to produce disc recordings for the services with the monitoring facility at Tatsfield on the Kent/Surrey border and various studio facilities throughout the country with security cleared personnel. A typical example I have is an October 1941 12" recording for the Air Ministry, matrix numbers XPR.126 and XPR.127 pressed by Decca, the material is titled "DARKY EMERGENCY R/T ORGANISATION." (Pt.1 AND Pt.2). The Darky organisation was a system set up by the RAF (and later included the Royal Observer Corps (ROC)) to assist damaged friendly aircraft find a safe haven to land should they be unable to return to their base airfield. As this record is dated Oct. '41 it dates from the very earliest part of this scheme and before the involvement of the civilian ROC. The sequences of R.T. procedure were used on HF (6,440kHz) short range (10 miles) radios (model TR9D). [See footnote 1]

EMI also produced training records as 'Special Records' for the ROC to play on available gramophones, often portables at an observation post situated within fields or atop of high buildings and without electricity. I have an example of one of these Special Records: Ref No. JG 238 (Mxs. CTPX 12699/CTPX 12700) ROYAL OBSERVER CORPS MAIN TELLING (CENTRE) EXAMPLES OF RHYTHM AND SEQUENCE; ROYAL OBSERVER CORPS POST REPORTING EXAMPLES OF SEQUENCES. The rhythm referred to is unfortunately not the musical type, but it does provide a unique insight into the methods used to report and track aircraft over Britain during WW II.

SECRET

Like the US V-Disks of commercial material, the Darky discs were ordered to be destroyed at the end of the war, and like some of the surviving V-Disks the example that I have has had a small incision made at the rim and a piece removed, thus proving that the recipient of the order had 'destroyed' the record before removing it into his personal collection of wartime memorabilia. Thanks be to all those imaginative soldiers, airmen and civilians of the US and British forces who preserved these discs for later generations.

We should be especially thankful to the person who disobeyed orders and allowed an Air Ministry 12inch disc to escape a destruction order issued in 1945. The record has bright red labels printed SECRET For Official Use Only and the matrix numbers (AI.MI. 47 and AI.MI. 48) but in the interests of security during production and transit the titles were left off and were only hand written on after receipt by the appropriate officer. The recordings are of German R/T procedures, (Training and Operational). The bag containing this record is stamped SECRET and again the titles are hand written, there is an annotation "All copies to be destroyed ?? (date illegible) May 1945, AMO".

Examples of, commercially available, wartime special labels include a set produced by The Gramophone Company (HMV) for the benefit of the RAF Benevolent Fund; 'Music For Service Occasions'. The label was a pale (airforce) blue with gold lettering and featured the Royal Airforce Band (conducted by W/Comd. R. P. O'Donnell M.V.O.); as well as the RAF March Past and various Trumpet calls of the RAF [RAF1], they also played 'National Anthems of Our Allied Squadrons'. [RAF4]. For those units without a band the Officers' Mess could still hold its Guest Nights by using a gramophone and playing RAF5, ('The Roast Beef of Old England' and 'It's In The Air'); RAF6, (A selection from 'Madame Butterfly'; RAF7 (Eric Coates' 'Song of Loyalty' and his march 'Over to You'); RAF8 ('A Sentimental Shanty' and 'Festival of Empire'), and for the less pompous occasions (or a half decent Mess Bar) there was RAF9 with 'RAF Choruses' which had verses for a good old fashioned sing-a-long. This series also included a recording made in an RAF aircraft during operations, as a prelude to a march. On the reverse side is a talk by Air Chief Marshall Sir Arthur 'Bomber' Harris on his - now controversial - philosophy of "the bomber will always get through". [RAF11]. And for Sunday evenings RAF10 provided 'Fight The Good Fight' and 'Abide With Me'. For pretention I award the Air Force 10 out of 10. Is it suprising that these discs, when they turn up, are in mint condition; whilst a similar vintage 'hot' dance record is usually worn out?

Footnote 1.

In 'Forewarned is Forearmed' [Derek Wood, London 1976] the history of the Royal Observer Corps, a full explanation is given of the 'Darky' scheme. [Ch.13 pp148-150]

Reviews

A VERY interesting item for 'paper collectors' comes from Allen Koenigsberg. A high quality reprint of a rare 1889, 40pp booklet from the Metropolitan Phonograph Co. of 257 Fifth Avenue, New York. Operating under licence of The New York Phonograph Co. The Metropolitan Phonograph Co. published this booklet entitled *Phonographs and Phonograph - Graphophones* as a marketing aid. It contains four line engravings of machines, and various testimonials from satisfied rental customers of phonographs in New York. Available from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226, USA for \$5.95 post paid anywhere.

Recordings

The Marco Polo label calls itself, 'The Label of Discovery' and lives up to that soubriquet by issuing music that is often passed over by the 'big' companies, orchestras and conductors mainly interested in promoting themselves with music that has been recorded many times over. But for instance, have you heard the 'immense' Symphony No.1 'Gothic' by Havergal Brian that requires two orchestras and a huge choir? ... or Chen, Gang / He, Zhan Hao's 'The Butterfly Lovers Violin Concerto'? A couple of pleasant surprises for the adventurous. The treat for lovers of light music continues on Marco Polo CDs who have initiated a series of British Light Music. Issued so far is music by composers Eric Coates, Frederic Curzon, Robert Farnon, Edward German, Albert Ketelby, Roger Quilter, Ernest Tomlinson, Sir Arthur Sullivan. To come will be the music of Roger Benge and Lionel Monckton.

Also to come will be a 5-CD set of Walteufel (soon) and two of Victor Herbert. If you are interested in the work of British and Irish composers Marco Polo has much to offer, as does the 'budget' label NAXOS. The Bournemouth Symphony Orchestra and the Bournemouth Sinfonietta have been recording for both labels early in April 1993. The complete set of the compositions of Johann Strauss Jnr on Marco Polo has reached volume 33 and will go on to volume 42, after which the label will delve into the

works of Edward and Josef Strauss.
ERNIE BAYLY.

Vintage Sound Effects

EMI has just issued a CD of 'Vintage Sound Effects', which fills a gap in that it provides the sounds of things that are gone, or going, for ever. Equally, many of the sounds provided will be useful in the work of amateur and professional theatricals as well as for some of those putting sound tracks on to video tapes and cine films.

There are 97 effects lasting for over 75 minutes. They are divided into 14 groups: telephone and telex, machines, clocks, vehicles, motor-cycles, horns, hooters, sirens and bells, fires, places, general noises and effects, entertainment - games, journeys, army, musical, animals, insects and birds.

Telephone sounds have changed, adding machines now electronic, but machinery still squeaks and one's ears are all too often battered by pneumatic drills. The clocks which tick and chime are from previous generations - but the striking of Lincoln Cathedral clock is too distant; it should have been recorded closer to, allowing it to be dubbed at a lower level, rather than the reverse with the introduction of extraneous hiss and noise. Among the cars, veterans approach and drive off, idle, squeal tyres and a road roller does its work. The motor cycles are good too [with the new, welcome, EEC regulations on noise and power these are sounds soon to disappear] as are air raid sirens, diesel trains, factory hooters ['What's a factory Daddy?'] and steam trains and their whistles. The US police car siren and the old English police car bell ringing are poor. I would have thought that these could have been re-recorded without difficulty. The fires and associated sounds are good, but among the 'sounds' fairground noises are poor. Victoria Station (London presumably) is also poor, the announcer of departures could have louder and nearer. I realise that unless you've been there you will not know that the squeaks come from virtually silent electric train brakes. As the rolling stock on British Rail Network South East has not changed much in thirty years, a new recording could be better and just as useful.

The glass and crockery breaking, springs, cymbals, gongs, bagpipes, opening and closing of prison doors-fill their functions as do billiards, snooker, fruit machines, etc. I

felt myself on the ship in high seas, steam train journey, rowing boat and bus ride. The army guns and orchestra tuning up are realistic. 'God Save The Queen' on the Hammond Organ [presumably for old cinema interior effects where the audience does a quick run to the exits] is poor, again too distant. There are plenty around to provide a better recording. The animals, insects and birds are good on the whole but the lions and tigers sounded too mild in their zoo and rather brief. (I suppose they need Albert there with his horse's head handle walking stick to stir them up!) I have heard better.

Overall a good and mainly useful selection from the back catalogue. Its catalogue number is 7 80759 2. There are two more CDs with a very wide variety of sounds titled "Spectacular Sound Effects" - 7 95143 2 and 7 95144 2 but I have no review copies of these. Importantly, all of these three CDs may be freely re-recorded or used for private or amateur, dramatic or film purposes. Any commercial use requires a licence.

ERNIE BAYLY.

A Feast of Light Music

Miss Marple

Agatha Christie wrote many fine detective stories and none more enduring than those involving the elderly Miss Marple, who lived in a village in the late 1940's and early 1950's. With her keen eye and subtle questioning she was an excellent detective who unravelled many a difficult web leading to the apprehension of numerous artful murderers.

This is the material of the excellent BBCtv series. Joan Hickson as Miss Marple was introduced to us on Boxing Day 1984 and from the first few moments of her appearance on screen it was obvious she was just the person for the part. She tackled murders on 'The 4.50 from Paddington', 'At Bartram's Hotel', solved a 'Caribbean Mystery' in a tropical paradise, found the 'Body in the Library', was involved with 'The Mirror Crack'd From Side to Side'. In a Dorset village 'A Murder Is Announced', tackled poison pen letters in 'The Moving Finger' and solved a 20 year old mystery when she paid a visit to a seaside town in 'Sleeping murder'.

Whilst watching the stories unfold it is difficult to appreciate the back ground

music, or listen to the signature music 'Miss Marple'

What a treat it is to hear a compilation of the musical sequences, each with its beginning, middle and end as I feel all musical pieces should have. All the music was composed by Ken Howard alone for seven items and with Alan Blaikley for another five. They are performed by Video Symphonic and conducted by John Altman. Do not let it bother you that you do not know the work of Ken Howard, you will find the music enjoyable as any light music by some well established name that you do. This EMI CD plays for 53 minutes.

Catalogue number 7 81220 2

Nipper bites back again for two more CDs for the light music fans.

Charles Williams was in the forefront of composers for British films, mood music and other light pieces. This compilation of him conducting various orchestras includes music other than his own recorded between 1946 and 1953. It begins in exciting style with 'Devil's Gallop' which from 7th October 1946 stirred the blood ready for each of the 711 episodes of the radio thriller 'Dick Barton - Special Agent'. Williams also wrote the musical score for several films. 'The Noose' (1948) was not too special as a film, but the music is worthy of recall here. His most famous film piece is 'The Dream of Olwen' from 'While I Live' (1947), was deservedly popular at the time [and was later used as the title of the film when re-issued] and can still be found when junkshopping 78's. 'Rhythm on Rails' is possibly the best piece of music depicting a steam train in motion and the drummer here obviously studied his subject closely. I feel that 'Jealous Lover' does not suit the music as a title. It is subdued, very pleasant, but I do not see jealousy. 'Quiet Stroll' shows me just going gently along The Promenade by the sea near my home!

'The Sleepy Marionette' goes through its routine in leisurely six-eight time without quite falling asleep. Other Charles Williams pieces are 'Voice of London', the bustling 'Side Walk', 'The Old Clock Maker' and 'Heart o' London' based on the Westminster chimes and snatches of other airs associated with the capital. Some of the other composers represented are Ivor Slaney with 'Reveille For a Toy Soldier', which incorporates the bugle call and oddly

this recording has its first release now after lying unused in the vaults for 40 years. 'Will o' the Wisp' by Dudley Glass suggests a nimble character hopping about and one wonders how Donald Phillips could predict the ascent of 'Spaceship' as he did in 1954. Frederic Curzon, a cinema organist turned composer of light music is represented by the stirring 'March of the Bowmen' from the 'Robin Hood Suite' and 'Galavant'. Richard Addinsell, unfortunately only remembered in many quarters for the 'Warsaw Concerto' demonstrates his versatility with the lovely waltz 'Ring Around the Moon'. Other pieces are Clive Richardson's 'Romantic Interlude' and Leslie Beguely's lively work 'Canyon Canter'. So, here we have 75 minutes of light music which followed on from composers such as Eric Coates and, one hopes, will continue to flow from British brains.

CD 0777 7 801343 2 7 (CD HMV 6).

George Melachrino was a child prodigy who maintained his musical interest until his unfortunate untimely drowning when he fell asleep in his own bath. After three years at the Trinity College of Music studying violin, he went on to master many instruments [including clarinet and saxophone] and like many another of his age went into dance bands [playing with Annunzio Mantovani in Harry Hudson's Band and Paul Fenoulhet in The Savoy Orpheans among others. Ed.], even singing vocals so by 1939 was leading his own band in London's Cafe de Paris. War took him off to the Army, an injury put him into 'Stars in Battledress', from which it was a natural progression to being conductor of the British Band of the Allied Expeditionary Forces and thence, with the welcome return of peace, to the establishment of the Melachrino Orchestra. This post-war orchestra distinguished itself with the accent upon strings (but not slurping and slithering around like certain others of his contemporaries). Many of the 21 tunes here are played by strings only in a nicely arranged concert style. Melachrino's and William's orchestras compliment each other because of their differing styles. George Melachrino's first EMI contract was in November, 1946, and from the following year we have three of his own compositions; the lovely waltz 'Starlight Roof', a sparkling 'Winter Sunshine' and a fast 'Busybodies'. Before these he had given a fine treat-

ment of Ivan Caryll's 'Pink Lady' waltz that was very popular when it appeared on HMV. He wrote the film music for the 1948 'No Orchids for Miss Blandish', which, detached from the film becomes an impressive orchestral suite. His arrangement of 'Masquerade' from way-back breathes new life into a tune worn threadbare by many dance bands, while the strings alone smoothly serenade us with 'Strings in the Night'. By other composers we have the well loved 'Legend of the Glass Mountain' by Nino Rota. Ken Warner's 'Scrub, Brother, Scrub' in which the strings work very quickly, reminds me of days gone well by when Linoleum covered floors required that type of 'elbow grease'. Melachrino's chief assistant and pianist, William Hill Bowen contributed 'Paris Metro', 'Paris Promenade' and in different style 'Park Avenue Waltz' as well as playing the piano part for Robert Docker's 'Legend'.

This CD reminds me of a hard working composer leader whose life brought pleasure to many with a high quality of light orchestral music. Thus these two in the HMV re-issue series revive for well arranged, thoughtfully composed orchestral pieces. It makes me very cross when I see such as these in shops in the sections labelled 'easy listening', for although there might not be a complicated interplay of themes, the pieces are certainly not background music that is easily dismissed. I always assume that it means easy on the ear, in comparison to some noises recorded — and I use the following word with reluctance — composed for the mass market. Playing time 74 minutes. George Melachrino has two catalogue numbers 0777 7 80132 2 8 or CDHMV 5.

ERNIE BAYLY.

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Carl Jularbo

by Bjorn Englund 130pages A5 soft cover. Plus cassette 86 min. [see below].

Arkivet for ljud och bild, Box 27890, 115 93 Stockholm, Sweden.

Further output from the Arkivet for Ljud och Bild [see p 2410 TMR82] continues with another combined cassette and discography release, this time of accordionist Carl Jularbo.

During a holiday in Sweden in the 1950's, I went to the Skansen Park and one evening joined in some country dancing, the music being provided by a small folk group led by an accordionist. It may have been Carl Jularbo, of whom I brought home a 45rpm disc of tunes Fiolen Min and Sollerovalsen which I still enjoy today. It was on the Cupol label. My hosts in Stockholm held Jularbo in high regard. He lived from 1892 - 1966 and during his life made more recordings (1,576) than any other Scandinavian, from 1913 for Anker to 1962 for Cupol. While certain musical 'authorities' in some countries for many years dismissed the accordion as of no significance, those interested in 'old dances' (folk music) paid no attention to them.

A similar situation existed in Britain until finally the work of Cecil Sharp and Ralph Vaughan Williams convinced them otherwise. So it was in Sweden that Jularbo was finally accepted by the musical 'authorities'. But 'non-authorities' among the world of folk dances enjoyed his work all the time.

The excellent discography was published to celebrate the the centenary of Jularbo's birth and introduces us to many legendary record labels as Anker, Kalliope, Rolf Winner Succes; oldies as early Path, Ekophon, Jumbo; then Odeon of various ages, to Swedish labels as Sonora and Cupol. There are other makes as well. It is chronological and includes Jularbo's accompaniments to others. Each tune has a number allocated so it is easy to relate names in the artist register to the particular record. Similarly there is a title register and a listing of of catalogue numbers under an alphabetical list of makes. Finally Jularbo's own compositions are listed, with dates.

As an incidental use, with a profuse output covering many labels, Jularbo's discography affords a glimpse of dates which may assist in dating any other recordings on these labels.

Also available is a tape cassette re-issuing 30 of Jularbo's recordings beginning with an Anker of 1913 through unusual labels like Ekophon, Artiphon, Syrena; then Odeon and Kristall to Swedish Sonora ending with a Cupol of 1960. Each side of the cassette plays for 43 minutes. [ALBophone AMC 93111] Jularbo's playing is in the Swedish style for dancing. You may be unfamiliar with this. The rhythms are hambo, mazurka, (quicker) waltz, polka, etc. in strict tempo. His group includes violin(s) at times. To a 'folky' this is very pleasant listening. I assume that his accordion is smaller than, say, the Hohner type (as played by Jimmy Shand). Its tone is different. It will grow on you if you are at all inclined to accordion music. The cartoon upon the inlay card shows Carl Jularbo as a smiling gentleman wearing spectacles, with a moustache. No wonder his music sounds happy! [John W Booth adds —I too have listened to the cassette and would endorse Ernie's remarks. I would also add that I believe from the aural evidence that Jularbo used more than one type of accordion in the period covered by the cassette. Some tracks also have plucked stringed instrument, whether or not it is a guitar I do not know, but certainly track one of side two gives credits to Carl and Eberhardt Jularbo with Nisse Lind as players but without any indication of their instruments. Later credits give 'Carl Jularbos orkester' (side 2, track 3) this sounds like a small group and very pleasant it is too. Whilst not being an expert on the instrument by any means, having unsuccessfully tried to learn to play the Chromatic Piano Accordeon in my younger days, I do have a healthy respect for most accordionists. Jularbo in my first hearing demands admiration. His music is not the pseudo-folksy music of the 'sixties and 'seventies, it is more akin to the genuine sounds of the Auvergne or the ceilidh of the Scottish highlands and if Jimmy Shand or George Scott-Wood is your total exposure to the instrument then this cassette will put you on the track of the real thing.]

This excellent set shows many other sound archives what they should be doing. Picking my way through Swedish it appears that the book costs 120 Swedish Kronor and the cassette 50 Swedish Kronor. Available from Arkivet for Ljud och Bild, Box 7371,

10391 Stockholm, Sweden.

AMC 93111 Tracks:

Side 1 - 1. Lappsuvan;

2. Stoveltramp;

3. Luft i luckan;

4. Poranek;

5. Livet i Finnskogarna;

6. Jularbominnen;

7. Kalvdansen pa Vicero;

8. Djurgardens vaktparad;

9. Dalbyhambo;

10. Gammal Helsingepolska;

11. Magdeburgervalsen;

12. Fiol Pelles egen vals;

14. Fjallbruden;

15. Muckarpolka.

Side 2 - 1. Nya Varmlandsvalsen;

2. Harjedalsvalsen;

3. Jularbos jubileumslatar;

4. Sally;

5. Groveljovalsen;

6. Bull-Pers hambo;

7. Rostoffskypolka;

8. Mammarforsens brus;

9. Avelstaforsens brus;

10. Elvy-vals;

11. Dans pa Ekangen;

12. Kalmarlundsvalsen;

13. Bokeviksvalsen;

14. Nya Varmlandsvalsen;

15. Midnattssol over Pajala.

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